G. R. S. IX-5]

Previous references.

G.M. 305-16 (1-4)
~~P.T.S. 14-18 (14+16)~~
G.M. 268-15 (1)
Later references.

1918.

(G.M.)

File No. 235-18

Serial Nos. 1-2.

preserve
N25/9

GENERAL AND REVENUE SECRETARIAT.

Serial Nos. 1-2

Part B for September 1919.

SUBJECT.

Monographs on the Kesava Temple at Belur & Lakshmidevi Temple at Doddagaddavalli

8C2) To The Director of Archl: Researches
G. 5662 of 4.9.1919
Accords sanction to the publication of the Monographs as authorised publication

W D 1250—GPB—30,000 · 28-1-19

N25/9

G. R. S. III—1] 1918-19

GENERAL AND REVENUE SECRETARIAT.

(G.-M)

NOTES.

G. M File No. 235-18

FILE HEADING.

Issue of monographs on the important temples of the Hoysala and Dravidian styles of Architecture

From

The Director of Archæological Researches

No. 261 Dated 18.6.1919 Received 19.6.1919

Diary No. 21105	Enclos. 2	Spare Copies. 2	Serial No. 1

BRIEF ABSTRACT OF LETTER.

Forwards 2 copies each of the printed letter-press of the monographs on the Kesava temple at Belur and the Lakshmidevi temple at Doddagaddavalli and requests early orders in the matter.

NOTES AND ORDERS.

G

In para (2) of G.O. no G 1004 6 dt 22-1-1917 (Gm 305-16-4) Govt directed that the monographs as they are ready may be submitted to enable them to pass orders about their publication under their authority.

The Director has forwarded 2 copies each

NOTES—First Sheet.

21105

(2

G. R. S. III-2]

General and Revenue Secretariat.

G. M. File No. 235 of 1918-19

Serial No.

Of the monographs on the Kesava temple at Belur and the Lakshmidevi temple at Doddagaddavalli in the proof stage and requests that the same may be published under the authority of Govt.

7 (2) Kind reference is invited to paragraph 8 to 11 of the notes in G. M. 7 305-16 dt 1-6-4.

(4) Submitted for orders

21.6.19

(5) The sanction asked for may be given

28/6/19

8240-386
28-6-19

Second member)

(6) Approved

30.6.19.

(7) The previous case was passed through Council and approved by H.H. The same course may be adopted this time & approved

30/6

(Ch Secy) ~~no~~ ~~necessary. Hood~~

(8) May be dealt with by circular

Dewan (9) Agree.

(10) May be issued by Govt. circular.

DEWAN'S OFFICE.
Recd. on JUL 7 1919
Reg. No. 172.
Nos. Contn. sheet.

12/7/19

3

(For Disposal by Circulation)

No. C.39.

15.7.1919

GENERAL AND REVENUE SECRETARIAT.

COUNCIL MATTER.

SUBJECT.

Permission to the Director of Archaeological Researches in Mysore to publish under the authority of Government, the monographs on the Kesava temple at Belur and the Lakshimidevi temple at Doddagaddavalli.

CIRCULATED TO THE MEMBERS OF COUNCIL.

By Order,

C S Balasubramanyam

15th July 1919.

Chief *Secretary to Government.*

Extraordinary Member of Council. 30.7.19.

275/16.7.19 **First Member of Council.**

Second Member of Council. Opinion recorded.

212/15.7.19 **Third Member of Council.**

526/31.7.19

WD 2670—GPB—1,000—11-5-17

1/8/19

16/7

21105 (4)

C-39

G. R. S. III-2]

General and Revenue Secretariat.

G. III File No. 235 of 1919

Serial No.

11) I agree

7/8/19

12) Circly completed.

To the Asst. Secy. in D. Branch (IV)

for D.F.N. & D.S.N.

(B)

(14) B/V

C.S.Y. 7/8/19 D.W. 7/8

(15) Submitted into a D.F.N. & D.S.N.

5/8/19 (16) D.F.N. submitted

D.W. 6/8

(Asst Secy)

980-145
6.8.19.

17) D.F.N. approved

Peck

8.8.19

18) With D.S.N.

Ch Secy) D.W. 7/8.

Dewan

C.S.Y. 22/8/19 D.W. 22/8

DEWAN'S OFFICE.
Recd. on AUG 22 1919
Reg. No. 1272

NOTE—Contn. sheet.

FINAL NOTE BY THE FIRST MEMBER OF COUNCIL.

SUBJECT: Permission to the Director of Archaeological Researches in Mysore to publish, "under the authority of Government", the monographs on the Kesava temple at Belur and the Lakshmidevi temple at Doddagaddavalli.

In giving permission to the Director of Archaeological Researches to publish a monograph on the Kesava temple at Somanathpur "under the authority of Government", (Vide Government Order No.G. 10046/G.M.305-16-4 dated 22nd January 1917), instructions were issued to him that copies of monographs on other temples to be issued in the same manner, may, as they were got ready, be submitted to Government and their approval obtained previously to publication. He has now submitted two monographs, one on the Kesava temple at Belur and the other on the Lakshmidevi temple at Doddagaddavalli, proof copies of both of which are herewith put up.

2. Permission to publish these monographs "under the authority of Government" may be graciously accorded. The other Members of Council are agreeable to this being done.

8th August 1919.

P. Rajagopalachar
9.8.19
MEMBER OF COUNCIL.

(6

Submitted to His Highness.

I submit herewith a Final Note by the....FIRST.....

Member of Council on the subject of...grant...of..permission to the Director of Archaeological Researches in Mysore to publish "under the authority of Government" the monographs on the Kesava Temple at Belur and the Lakshmidevi Temple at Doddagaddavalli, *for His Highness' gracious approval.*

23rd Aug. 1919

Dewan.

Record of Cases submitted for the Orders of His Highness the Maharaja

Subject.

Permission to publish the monographs on the Kesava temple at Belur and the Lakshmidevi temple at Doddagaddavalli.

Order.

~~KRW~~

26/8/19

Ch. Lang

27.8.19

G. R. S. III-2]

c. 39

General and Revenue Secretariat.

G.M File No. of 191

Serial No.

(*)

31. All urgent or confidential files returned with His Highness' orders may, in the absence of instructions or indications to the contrary, be ordinarily circulated to the Members of Council for perusal after the issue of orders.

33. The Secretaries concerned should see that orders in the cases referred to above are issued at once and that the files are returned immediately after to the Chief Secretary for circulation to the Members.

34. In all other cases, the files will first be circulated to the Members of Council at headquarters and then sent to the Secretariat concerned for the issue of orders.

Circulated to the Members of Council for perusal of (*)

His Highness' orders ~~before~~ after issue of orders. (*Vide* Rules 31, 33 and 34 of the Subsidiary Rules for the conduct of business of Council in the Manual of Council Rules and Procedure).

C Balasundaram Jr
Chief Secretary to Govt. 7/8

Members seen at mess
Branch dft me 7/8

Through the Secretary to Government,

....Department.

FIRST MEMBER OF COUNCIL

SECOND MEMBER OF COUNCIL

Nil 8

~~TEMPORARY~~ MEMBER OF COUNCIL.

NOTE.—Contn. sheet

WD 1573—GPB—500—4-3-19

2185

(4)

G. R. S. III,-2]

General and Revenue Secretariat.

File No. 235 of 1918-19

Serial No.	
	Submitted with a draft for approval
	27.8.19 Sd/- J. Dill Que 30/8.
2	To the Director of Archl. Researches
	C. 5662 dt 4.9.1919.
	Approves the publication of the Monograph refd: to in 8(1).

NOTE—Contn. sheet.

No. 261.
Encls: Two copies each of the two Monographs

CHIEF SECRETARIAT IV 16 JUN 1919

Office of the Director of
Archaeological Researches in Mysore.
BANGALORE. 18th June 1919.

From

Praktana vimarsa vichakshana
Rao Bahadur R. NARASIMHACHAR, Esquire, M. A.
Director of Archaeological Researches in Mysore.

21105
G.M. 235-18

To.

C. S. Balasundaram Iyer, Esq., B. A.
Chief Secretary to the Government of
His Highness the Maharaja of Mysore,
BANGALORE.

Sir,

With reference to Para 2 of Government Order No.G.10046/ G. M. 305-16-4 dated the 22nd January 1917, I have the honour to send herewith two copies each of the printed letter-press of the Monographs on the Kesava temple at Belur and the Lakshmidevi - temple at Doddagaddavalli and to request that early orders may be issued in the matter.

I have the honour to be,
Sir,
Your most obedient servant,
R. Narasimhachar
Director of
Archl: Researches in Mysore.

Pages 1 to 82

MYR (11)
PROOF FOR APPROVAL

P. No: 1303

17. 6. 19

INTRODUCTORY NOTE.

THIS monograph, the third of the Mysore Archæological Series on *Architecture and Sculpture in Mysore*, treats of the Lakshmidevi temple at Dodda Gaddavalli, Hassan Taluk, founded by a great merchant of the name of Kullahana-Rahuta and his wife Sahajadevi in A. D. 1113 during the reign of the Hoysala King Vishnuvardhana. This temple has been selected not for any exuberance of its decorative details but for its rare quadruple form and the symmetrical disposition of its plan. The first monograph dealt with a temple consisting of three cells, the second with a temple consisting of one cell, but the present deals with a temple consisting of four cells. The Lakshmidevi temple is thus a typical structure of the Hoysala style of architecture and appears to be the only one of its kind in Mysore. It is likewise one of the very early examples of the Hoysala style, having been built four years before the Kesava temple at Belur.

As in the case of the previous monographs, Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my office, is responsible for the illustrations.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive it is sufficient to give an idea of the richness of Mysore in these artistic treasuries.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my Monograph on the Kesava temple at Somanathapur.

BANGALORE,
June 1919.

R. NARASIMHACHAR.

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ARCHITECTURE AND SCULPTURE IN MYSORE.

No. III.

THE LAKSHMIDEVI TEMPLE AT DODDA GADDAVALLI.

DODDA Gaddavaḷḷi is a small village in the Hāssan Taluk of the Hāssan District in the Mysore State, situated at a distance of about 12 miles to the north-west of Hāssan and about 2 miles to the left of the Hāssan-Bēlūr road. It is called Doḍḍa (or Big) Gaddavaḷḷi to distinguish it from another village close to it known as Chikka (or Little) Gaddavaḷḷi. The latter is mentioned by this name in an inscription[1] in the Bēlūr temple, dated 1548, which states that during the rule of the Vijayanagar king Sadāśiva-Rāya a chief named Singapa-Nāyaka made a grant of this village to provide for the car festival of the god Kēśava of Bēlūr. But in the old inscriptions at Doḍḍa Gaddavaḷḷi the village is named simply Gaddumbaḷḷi without the prefix Doḍḍa, and the epithet *abhinava-Kollāpura* or the modern Kollāpura is applied to it owing to the existence there of a temple of Lakshmīdēvi, in allusion to the famous ancient temple of the same goddess at Kolhāpūr.

The Lakshmīdēvi temple at Doḍḍa Gaddavaḷḷi is a typical example of the Hoysaḷa style of architecture. It is quadruple, *i.e.*, has four cells, and appears to be the only Hoysaḷa building of this kind in the State. Plate I gives the full view of the temple from the west. From an inscription[2] in the temple (Plate XIV) we learn that during the rule of the Hoysaḷa king Vishṇu the great merchant (*mahā-vaḍḍavyavahāri*) Kullahaṇa-Rāhuta and his wife Sahajādēvi founded the village Abhinava-Kollāpura and caused to be erected in it the temple of the goddess Mahālakshmi in A. D. 1113. It is thus one

[1] *Epigraphia Carnatica*, V, Bēlūr 4.

[2] *Ibid.*, Hāssan 149.

of the earliest temples of the Hoysaḷa style, built four years before the Kēśava temple at Bēlūr which was founded by king Vishṇu in 1117.

The temple is situated in the middle of a court, measuring 118′ 6″ by 112′ 9″, enclosed by an old stone wall, about 7 feet high, with two *mahādvāras* or outer gates on the east and west (Plate II). It is worthy of note that the raised terrace which forms a characteristic feature of most of the buildings of this style is wanting here. To the west gate is attached a fine entrance porch or *maṇṭapa* supported by sixteen pillars and adorned with seven artistically executed ceilings. The central ceiling shows fine bead work with a circular panel in the middle sculptured with a figure of Tāṇḍavēśvara, while the others have floral ornaments in the middle with circular panels carved with the figures of the *ashṭa-dikpālakas* (or regents of the eight directions) around. The porch has verandas all round. There was likewise a small porch attached to the east outer gate, but this has now fallen along with a portion of the enclosing wall. The doorway of the east *mahādvāra* is elegantly carved (Plate IV). At each corner of the enclosure is a small neat shrine surmounted by a stone tower and a Hoysaḷa crest, *i.e.*, a figure of Saḷa, the progenitor of the Hoysaḷa family, stabbing a tiger. The doorways of the shrines are well carved. Plates V and VI show the shrines at the south-west and north-west corners respectively of the enclosure. The former has a floral ornament in front of the Hoysaḷa crest, while the latter has a figure of Tāṇḍavēśvara. In the north-east of the temple enclosure, at some interval from the corner shrine, is situated a small temple of Bhairava, consisting of a *garbha-griha* or adytum and an open *sukhanāsi* or vestibule, also surmounted by a stone tower and a Hoysaḷa crest. There are thus five towers in the enclosure, and adding to these the four over the four cells of the main temple, we have in all nine beautiful stone towers with Hoysaḷa crests, a feature not found in any other Hoysaḷa building in the State. Six of these towers are seen in Plate I, while Plate III shows only the four towers of the quadruple temple in the middle.

As stated above, the temple consists of four cells, all surmounted by stone towers and Hoysaḷa crests, of which three are in the southern portion and one in the northern. Of the former, the east cell enshrines Lakshmīdēvi, the west a *linga* named Bhūtanātha and the south Bhairava, not the original figure which must have been Vishṇu as indicated by the Garuḍa

emblem on the pedestal. The cell in the northern portion is dedicated to Kāḷi. Plate VII shows the east view of the Lakshmīdēvi shrine and Plate VIII the north view. The Kāḷi shrine, of which the west view is exhibited on Plate IX, has in the *navaranga* or middle hall two entrances on the east and west. The west doorway, flanked by Vaishṇava *dvārapālakas* or door-keepers, shows good work (Plate X). There are two seated elephants at the sides of the east doorway (Plate VIII). The outer walls of all the cells have single or double pilasters surmounted by ornamental turrets with a few figures here and there. The east outer wall of the Kāḷi cell has sculptured on it a figure of Kāḷi. The turrets on the outer walls of the Lakshmīdēvi and Vishṇu cells show finer work than those on the outer walls of the others. There is a pretty large number of niches in the shape of miniature shrines on the outer walls, but unlike in other temples most of them bear inscriptions instead of figures. Of the towers, that over the Lakshmīdēvi cell shows here and there figures of Yakshas.

Of the four cells, the Lakshmīdēvi and the Bhūtanātha cells face each other; so also do the Vishṇu and the Kāḷi cells, only at a greater interval. Each cell consists of a *garbha-griha* and a *sukhanāsi*, and with the exception of the Lakshmīdēvi cell all have open *sukhanāsis*. The three cells in the southern portion are attached to a common *navaranga* or middle hall. The *garbha-griha* and *sukhanāsi* of these three cells have ceilings carved with lotuses. The lintel of the *garbha-griha* doorway of the Lakshmīdēvi cell has sculptured on it a figure of Tāṇḍavēśvara, that of the Vishṇu cell a figure of Yōga-Narasimha and that of the Bhūtanātha cell a figure of Gaja-lakshmi. Lakshmīdēvi is a fine standing figure, about 3½ feet high, flanked by female attendants (Plate XI). She has four hands, the upper right holding a conch, the upper left a discus, the lower right a rosary with the *abhaya* or fear-removing pose and the lower left a mace. It is stated that the Vishṇu cell had once a figure of Kēśava. The common *navaranga* has verandas on all the three sides and nine good ceilings of a square shape with projecting circular panels, the central one having what looks like Tāṇḍavēśvara and the others the *ashṭa-dikpālakas*. It is attached without any partition to the *navaranga* of the Kāḷi cell. Both the *navarangas* measure about 30 feet in length, the width being about 15 feet. They are supported by ten pillars, exclusive of the four on the verandas. There are also eight

pilasters, two each in the *sukhanāsis* of the four cells. Kāḷi is a terrific eight-armed figure, about 3 feet high, seated on a demon, the attributes in the right hands being a trident, a sword, an arrow and an axe, and those in the left a drum, a noose, a bow and a cup (Plate XII). The upper portion of the *prabhā* or halo has nine seated *prētas* or ghosts armed with swords, while the pedestal has one big *prēta* with tusks seated with a pitcher in front of it. The ceiling of the *garbha-griha* of the Kāḷi cell has a lotus, while that of the *sukhanāsi* shows a kneeling male figure holding a sword in the right hand and a cup in the left. The lintel of the *garbha-griha* doorway has a tusked head in the middle flanked by three *prētas* on either side with intervening heads similar to the one in the middle, while its jambs have nude female figures wearing sandals. In the *sukhanāsi* stand, facing each other, two nude male *vētāḷas* or goblins, about 6 feet high. The hands of the *vētāḷa* to the right are broken. The one to the left has a protruding tongue and holds a sword in the right hand and a skull together with a decapitated head in the left (Plate XIII). The *vētāḷas*, which are mere skeletons, are well carved. They are represented as having large ear-lobes. The ceiling of the *navaranga* of the Kāḷi cell has a dancing male figure playing on the *vīṇā* or lute.

The name of architect who built this beautiful temple is given in Hāssan 149, which has already been referred to, as Mallōja Māṇiyōja. The inscription says that he was resplendent with the creative skill of Viśvakarma, the architect of the gods. It also gives at the end a technical description of the structure. There are several mutilated figures lying in the temple enclosure and outside. One of these, a standing figure of Bhairava, is seen on Plate VI. There is also another Hoysaḷa temple in a dilapidated condition at the entrance to the village.

A few words may now be said about the inscriptions that relate to the temple. As stated before, several of these are engraved in the niches on the outer walls. There are also a few on detached stones standing in the enclosure. One of the stones is seen on Plate VII, another on Plate VIII near the elephants, and a third, a *vīragal* or memorial to a hero who fell in battle, on Plate VI. The most important of these epigraphs is Hāssan 149 (Plate XIV), which records the construction of the temple in A. D. 1113. After an invocatory verse in praise of Śambhu it proceeds to say that while the

mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Taḷakāḍu, Kongu, Nangali, Banavase, Beḷuvala, Halasige, Hânungalu, Noṇambavāḍi and Uchchangi, bhujabaḷa-Vīra-Ganga-pratāpa-śrī-Vishṇu-bhūpâlaka was in the capital Dōrasamudra, ruling the kingdom in peace and wisdom, the possessor of all titles, an ornament of an honored family born in the country near Pāriyātra, an incarnation of *dharma* or virtue, kind to all living creatures, the great merchant (*mahā-vaḍḍavyavahāri*) Kullahaṇa-Rāhuta and his wife Sahajādēvi, having caused to the built the village Abhinava-Kollāpura, granted in the year Vijaya 4 *salages* of wet land, exempt from taxes, below the big tank to Mallōja Māṇiyōja, resplendent with the creative skill of Viśvakarma, who erected the temple of Mahālakshmi. Then follow an imprecatory sentence and verse after which occur two lines which apper to give the characteristic features of the structure in technical language. The terms used are *vimāna*, *sarvatobhadra*, *vṛishabha*, *naḷinika*, *uttunga* (? *uttambha*), *vairāja*, *Garuḍa*, *vardhamāna*, *śankha*, *vṛitta*, *pushpaka* and *gṛiha-rāja*. All these occur as technical terms representing varieties of *prāsāda* in Sanskrit works on architecture.

Two more inscriptions refer themselves to the reign of king Vishṇu. One of them, Hāssan 134, records a money grant by Kullahaṇa-Rāhuta, the founder of the temple, for the goddess Mahālakshmi. The other is the *vīragal* referred to above (see Plate VI). Though this does not relate to the temple, it deserves some notice. It records that in the war with Beppa-Dēva.... jaya-rāhutta, charging into the cavalry, attained the world of gods. The stone is divided into four panels: the two lower represent the battle scene; in the third we see the hero being borne to heaven by celestial nymphs; and in the fourth we see him seated with folded hands in front of the *linga*.

Of the remaining epigraphs, two belong to the reign of Nārasimha I, son of king Vishṇu, and several to the reign of Ballāḷa II, son of Nārasimha I. One of the inscriptions of Nārasimha I (Hāssan 148, dated 1162, records a grant of land for the goddess Mahālakshmi by Jakavve, wife of Avilāṇachakravarti Dāsaya-sāhaṇi. A record of Ballāḷa II (Hāssan 136), dated 1218, states that Siriyādēvi, younger sister of the *mahā-vaḍḍavyavahāri* Golehanāyaka, and Māyidēva made a grant of land to provide for the livelihood of the garland-makers for the deities Mahālakshmi, Kāḷi and Bhūtanātha. Another (Hāssan 139), which appears to be dated 1200, tells us that Ballāḷa

II remitted a number of taxes (named) and granted the village of Jāgaravaḷḷi for the three deities. A third (Hāssan 142), dated 1194, registers the grant of two looms each for the same deities by Heggaḍe Sôgayya. A fourth (Hāssan 144), dated 1209, says that Heggaḍe Sômayya, the customs officer of Santasavāḍi, son of Ballāḷa-Dēva's great minister and general Gōyidimayya and brother-in-law of the great merchant Jayitayya, granted certain tolls (specified) for the same three deities. There are also a few more records of the same reign, namely Hāssan 138, 143, 145 and 151, which show that Goleha-nāyaka and Siriyādēvi, mentioned above, were persons of some importance who took much interest in the maintenance of the temple. The latest record in the temple, Hāssan 140, registers the deposit of a fund in 1319 in order to provide for offerings of rice for the goddess Mahālakshmi.

27. vasundharāṁ shashṭir varsha-sahasrāṇi vi-
28. shṭhāyāṁ jāyatē krimiḥ ||
29. vimāna sarvatōbhadra vṛishabha naḷinika uttuṅga vai-
30. rāja Garuḍa vardhamāna śaṅkha vṛitta pushpaka gṛiha-rāja svasti

P. No: 1304

17-6-19

INTRODUCTORY NOTE.

THE present work forms the second of the Mysore Archæological Series: *Architecture and Sculpture in Mysore*, and deals with the Kesava temple at Belur, one of the most exquisite specimens of the Hoysala style of architecture, built by the Hoysala King Vishnuvardhana in A. D. 1117. The Kesava temple at Somanathpur, treated of in the first monograph of this series, is a *trikutachala* or three-called structure, while the subject of the present monograph consists of only one cell, though sorrounded by several temples, shrines and subsidiary buildings, and, being older than the other by nearly one hundred and fifty years, may be looked upon as one of the earlier examples of the Hoyasala style. According to Fergusson it combines constructive propriety with exuberant decoration to an extent not often sursurpassed in any part of the world.

To do anything like justice to the marvellous elaboration and beauty of the details of this gem of architecture hundreds of plates are necessary. For the purpose of this short monograph, however, only some of the most striking features have been selected and the temple is illustrated by forty-five plates. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my office.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notice of my Monograph on the Kesava temple at Somanathpur.

BANGALORE,
JUNE 1919.

R. NARASIMHACHAR.

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IV.	NORTH VIEW OF DO	
V.	EAST ENTRANCE OF DO	
VI.	NORTH ENTRANCE OF DO	
VII.	EAST DOORWAY OF DO	
VIII.	RAILED PARAPET ON THE SOUTH WALL OE THE KESAVA TEMPLE.	
IX.	DO DO DO ENLARGED OMITTING BOTTOM FRIEZE	
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ARCHITECTURE AND SCULPTURE IN MYSORE.

No. II.

THE KESAVA TEMPLE AT BELUR.

BELUR, the head-quarters of the Taluk of the same name in the Hāssan District of the Mysore State, is situated in 13° 10′ N. and 75° 55′ E. on the right bank of the Yagachi or Baḍari, the chief tributary of the river Hēmāvati, which it joins at Gorūr in the Hāssan Taluk. It is 28 miles to the south-west of Bāṇāvār, a railway station on the Bangalore-Poona line, and 24 miles to the north-west of Hāssan on the Hāssan-Chikmagaḷūr road. In old inscriptions it is named Beluhūr and occasionally Vēlāpura, the latter name occurring mostly in later inscriptions and literature. It was once the capital (*rājadhāni*) of the Hoysaḷa kings: Ballāḷa I (1100-1106) ruled the kingdom from the capital Beluhūr,[1] and Vishṇuvardhana, his younger brother, ruled the kingdom from the great city Vēlāpura in 1117[2] and from the capital Beluhūr in 1123.[3] Owing to its sanctity the place is described in later inscriptions as the modern earthly Vaikuṇṭha (*abhinava-kshōṇī-Vaikuṇṭha*),[4] the great holy seat in the three worlds (*trilōka-mahā-sthānaṃ*) and the southern Benares (*dakshiṇa-Vārāṇasi*).[5] Some time after the destruction by the Muhammadans of Dōrasamudra or Haḷebīḍ, the celebrated Hoysaḷa capital situated about 10 miles to the east of Bēlūr, the latter continued as the capital of the Bēlūr kingdom which was conferred

[1] *Epigraphia Carnatica*, IV, Nāgamangaḷa 32; and *Ibid.*, VI, Chikmagaḷūr 160.

[2] *Ibid.*, V, Bēlūr 58 and 71.

[3] *Ibid.*, Hāssan 116.

[4] Mēlkōṭe in the Seringapatam Taluk is also known as *bhūlōka-Vaikuṇṭha*, Vaikuṇṭha being the abode of Vishṇu.

[5] *Ep. Car.*, V, Bēlūr 4.

by the Vijayanagar king Kṛishṇa-Dēva-Rāya (1509-1529) on Eṛa-Kṛishṇappa-Nāyaka, the bearer of his *haḍapa* or betel-bag, whose successors ruled over the principality for nearly two centuries. In 1645 the Bēlūr kingdom was overrun by the Ikkēri chief Śivappa-Nāyaka and bestowed by him on Śrī-Ranga-Rāya, the fugitive king of Vijayanagar who had fled to him for refuge. But in accordance with a treaty concluded between Mysore and Ikkēri in 1694 a portion of the principality was ceded to the Bēlūr chiefs and the rest annexed to Mysore.

The Kēśava temple at Bēlūr is one of the most exquisite specimens of the Hoysaḷa style of architecture. From the fine inscription[1] on the east wall to the left of the north entrance of the central hall (Plate XLIV) we learn that the Hoysaḷa king Vishṇuvardhana caused the temple to be erected and set up the god Vijaya-Nārāyaṇa in it in A.D. 1117. There is also a copper plate inscription[2] in the temple which is similar in contents to the stone inscription mentioned above and gives the same date. Recently an inscription in the form of an *anushtubh* verse was discovered on the pedestal of the god, which states that king Vishṇu caused to be made the image of Vijaya-Nārāyaṇa. It will thus be seen that the god is named Vijaya-Nārāyaṇa in the old inscriptions, though popularly known as Kēśava. According to tradition this temple was erected by Vishṇuvardhana to commemorate his conversion by the celebrated Vaishṇava apostle Rāmānujāchārya from the Jaina to the Vaishṇava faith. It is also stated that Rāmānujāchārya deputed his sister's son and disciple Mudaliyāṇḍān to assist at the consecration ceremony. Tradition also attributes to Vishṇuvardhana the consecration on one and the same occasion of five images of Nārāyaṇa (*pañcha-Nārāyaṇa-pratishṭhe*) at different places, namely, Bēlūr, Talkāḍ, Mēlkōṭe, Toṇṇūr and Gadag, though according to one account Guṇḍlupēṭ comes in for the honor instead of Gadag. As we saw above, there is epigraphical confirmation of the tradition with regard to Bēlūr. A few years ago, during the excavations that were conducted around the Kīrti-Nārāyaṇa temple at Talkāḍ, a Tamil inscription was disclosed on the base-ment of the temple recording that Vishṇuvardhana, having rooted out Adiyamān, the Chola viceroy, took possession of Talkāḍ and set up the god

[1] *Ep. Car.*, V, Bēlūr 58.

[2] Bēlūr 71.

Kīrti-Nārāyaṇa in it in A.D. 1117.[1] So, the tradition with regard to Talkāḍ is also borne out by epigraphical evidence. We have to await further research with regard to the remaining places, each of which has an old temple dedicated to Nārāyaṇa.

The Kēśava temple is situated in a court measuring 443′ 6″ by 396′ and enclosed by a high wall, surrounded by several temples, minor shrines, *maṇṭapas* or halls, and subsidiary buildings (Plate II). Plate I gives a view from the south of some of the buildings in the enclosure. The temple faces east and has two *mahādvāras* or outer gates in the eastern front, of which the one to the north is surmounted by a lofty *gōpura* or tower. The other gate, which is practically closed, is known as Āne-bāgilu or the Elephant's Gate. The Kēśava temple measures 178′ by 156′ and stands on a terrace, about 3 feet high, which closely follows the contour of the structure. Plate III gives the south view of the temple and Plate IV the north view. The building consists of a *garbha-griha* or adytum, a *sukhanāsi* or vestibule, and a *navaranga* or central hall which has three entrances on the east (Plate V), south, and north (Plate VI). The south entrance is known as "the Friday entrance" (*Śukravāra-bāgilu*), and the north, as "the Heavenly entrance" (*Svargada-bāgilu*). On the jambs of the east doorway (Plate VII) are sculptured Manmatha and his wife Rati; on those of the south, Hanumān and Garuḍa; and on those of the north, female chauri-bearers. The pediments have a projecting panel with a figure of Garuḍa, above which, flanked by *makaras*, we have on the east Narasimha killing the demon Hiraṇyakaśipu, on the south Varāha killing the demon Hiraṇyāksha, and on the north Kēśava. The north and south pediments are carved also on the back.

Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the *sukhanāsi*, runs a *jagati* or railed parapet, on which are sculptured in succession from the bottom the following horizontal friezes: (1) elephants, (2) cornice with bead work surmounted by *simha-lalāṭas* or lions' heads at intervals, (3) scroll work with figures in every convolution, (4) another cornice with bead work, (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward; (6) delicately carved figures, mostly female, between pilasters; (7) eaves with bead work with a thick

[1] *Mysore Archāeological Report* for 1912, paras. 22 and 83.

creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. It is not known why the moulding above the elephant frieze is left blank all round the temple. Plate VIII shows all the friezes and Plate IX exhibits the railed parapet on an enlarged scale from the second frieze upwards. The rail to the right of the east entrance illustrates briefly the story of the Mahābhārata up to the Śalya-parva: Bhīma is represented as worshipping Gaṇapati, and Duryōdhana as falling unwittingly at the feet of Kṛishṇa, his throne tumbling down by Kṛishṇa pressing his foot against the earth (Plate IX). Further on the frieze on the creeper (7) shows briefly scenes from the Rāmāyaṇa. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. These are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and and right sides of the south and north doorways. They form a charming feature of this beautiful temple. Ten of them are sculptured with Purāṇic scenes and the rest decorated with geometrical designs (Plates X, XI and XII). Of the sculptured ones, five of which are to the right and five to the left of the east doorway, some details are given below:—

First screen to the right of the east doorway.—The sculptures on this are said to represent the *darbār* of king Vishṇuvardhana, who built the temple in 1117 (Plate XIII). The top panel has the god Kēśava in the centre flanked by chauri-bearers as well as Hanumān and Garuḍa. The middle panel shows the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. Behind the queen stands a female attendant. To the right of the king, a little to the front, are two seated *gurus* or religious teachers, one of them with his hand in the teaching pose, with two disciples at the back. There are also several officers, attendants, etc., in the group. Some of the figures, including the royal couple, have large ear-lobes with ornaments. The bottom panel has rearing lions with riders as also seated lions.

Third screen.—We have on this the representation of the story of Bali, the demon king, making a gift to Vāmana, the Dwarf incarnation of

Vishṇu. The top panel shows Lakshmīnārāyaṇa flanked by Hanumān and Garuḍa. In the middle panel we see Trivikrama in the centre with his uplifted foot which is washed by Brahmā. To his right stands Bali with folded hands, and to his left two figures of Garuḍa, one with folded hands and the other dragging Śukrāchārya, the minister and preceptor of Bali. The lower panel represents Bali's *darbār*, his making the gift, etc.

Eighth screen.—In the top panel we have Lakshmīnārāyaṇa, with attendants as in the first screen. The middle panel shows Kṛishṇa as Kāḷiyamardana or the punisher of the serpent Kāḷiya with two figures with folded hands at the sides, while the lower one represents a music party.

Ninth screen.—The first panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second shows Śiva seated on Nandi, flanked by Gaṇapati and Subrahmaṇya and further on by warriors holding flags, swords and shields. The third has the *dikpālakas* or regents of the directions Indra to Kubēra seated on their vehicles, while the fourth represents a battle scene.

Tenth screen.—Here we have the representation of the story of Prahlāda (Plate XVI). The centre of the upper panel is occupied by a figure of Lakshmīnārāyaṇa flanked by Garuḍa and another figure which is not Hanumān. The middle panel has a figure of Narasimha killing Hiraṇyakaśipu, with Garuḍa and Hanumān at the sides. The lower panel shows four seated figures of Prahlāda with folded hands undergoing various kinds of torture. Incidentally it may be mentioned here that all the four figures of Prahlāda wear Tenkale *nāmam* on their foreheads. This is of some interest as proving the antiquity of this Śrīvaishṇava mark, as we shall see further on that the perforated screens of this temple were caused to be made by Ballāḷa II (1173—1220), the grandson of Vishṇuvardhana.

First screen to the left of the east doorway.—This is mostly similar to the first screen to the right (Plate XV). It is said to represent the *darbār* of king Nārasimha I, the son of Vishṇuvardhana. The top panel shows Yōga-Narasimha flanked by chauri-bearers as well as Hanumān and Garuḍa. The middle panel has the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. At the left end are seen three seated figures with folded hands wearing coats. These may represent officers. There are also several attendants in the group. The bottom panel has lions like the first screen to the right.

Fourth screen.—The first panel has a seated figure of Vishṇu, while the second illustrates the story of the churning of the milk ocean.

Seventh screen.—The upper panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second depicts the killing of Kamsa by Kṛishṇa, while the third delineates his killing the elephant Kuvalayāpīḍa and his contest with the wrestler Chāṇūrā. The fourth shows him as playing on the flute, the notes of which are intently listened to not only by the cows but also by the wild beasts.

Ninth screen.—This shows a figure of Ranganātha reclining on a beautifully carved serpent.

Tenth screen.—The top panel has Lakshmīnārāyaṇa flanked by chauri-bearers. In the second we see Hanumān and Garuḍa fighting over what looks like a *linga* placed between them. Both of them have laid their hands on it. The *linga* is split into two halves by the discus of Vishṇu seated above. The combatants seem to have exchanged their head-dresses during the fight: we see Hanumān wearing the crown of Garuḍa.

The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These bracket figures, which are mostly female, are wounderful works of art. They are called *madanakai* figures in Kannaḍa. Two of them represent Durgā and three are huntresses, one bearing a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. Once there were forty of them around the temple, and it is fortunate that only two are now missing. Four of these can be seen on Plate V, four on Plate VI and two each on Plates XII, XIII and XV. Out of these ten figures, six are shown separately on Plate XVI. Of the 38 figures now standing around the temple, it is interesting to note that 18 are signed images, *i.e.*, they bear inscriptions on their pedestals giving the names of the artists who executed them. The majority of the *madanakai* figures are also represented in miniature in the sixth frieze of the railed parapet.

Beyond the *jagati* or railed parapet we have on the walls around the temple 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this style, *e.g.*, the Kēśava temple at Sōmanāthapūr, but stand apart from one another with some interval

between them. The figures representing gods and goddesses may be analysed thus:—Vishṇu 32, the same as Lakshmīnārāyaṇa 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Śiva and Pārvati, standing, 1; Śiva as the destroyer of Andhakāsura and Gajāsura 3; Harihara 2; Sūrya 4; Pārvati including Durgā and Mahishāsuramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Gaṇēśa, Brahma, Sarasvati, Garuḍa and Chandra. There are also figures of Rāvaṇa, Daksha, Arjuna, Bali and Śukrāchārya. Two of the large images on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which mar the beauty of the temple. But from the inscriptions Bēlūr 25 and 30 we learn that these structures were put up in about 1173 and 1588 respectively. There are also figures of gods and goddesses in the third, fifth and sixth friezes of the railed parapet. Four of the large images on the west wall, two representing Vishṇu, one Sarasvati and one Manmatha with Rati, are shown on Plate XVII.

Attached to the outer walls of the *garbha-griha* in the three directions are three elegantly executed car-like niches in two storeys enshrining Vishṇu figures. Each storey is adorned with a railed parapet. On the niches are sculptured from the bottom upwards these friezes—(1) elephants, (2) lions, (3) horsemen, (4) turretted pilasters, and (5) a rail with figures, mostly female, between double columns. Plate XVIII shows the north niche. The outer walls of both the storeys have figures on them. The south niche has on the left outer wall Vishṇu below and Sarasvati above; and on the right wall Vishṇu below and a sixteen-armed Nārāyaṇa seated on a lotus above, a four-armed Garuḍa supporting the lotus with two hands, the other two being folded. The west niche shows on the left wall Vishṇu below and Bhīma attacking Bhagadatta's elephant above; and on the right wall a female figure holding a vessel in the left hand and a flower in the right hand with Garuḍa to the right, below, and Sarasvati and another female figure above. The Vishṇu figure inside is a signed image. The left wall of the north niche shows below a female figure with two children at the sides said to represent Kṛishṇa and Balarāma. The child to the right holds a young lion with a rope. May it represent Bharata, Śakuntalā's son? The upper portion has a female figure. The right wall of the same niche has a female figure below and Durgā above.

A few interesting sculptures in the temple may be noticed here:—Balarāma with a discus in the left hand and a plough in the right; Chandra holding *kumudas* or water-lilies in both the hands; and Narasimha with sixteen hands killing Hiraṇyakaśipu, with Kayādhu, the mother of Prahlāda, and Garuḍa at the sides. The last *madanakai* figure to the left of the north doorway, which represents a huntress, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second *madanakai* figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side spirts scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit a fly, perfect in every detail, on which a lizard is preparing to pounce. In the rail or eighth frieze are seen—to the right of the north doorway a king and his queen seated witnessing a wrestling match; also six *Paṇḍārams* or Śaiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and *kammarband* or belt in the act of cutting off his head before a seated goddess (perhaps Durgā) who stops him; and to the right of the north-east ugly structure enshrining Ranganātha a chain of destruction—a double-headed eagle or *gaṇḍabhēruṇḍa* attacking a *śarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. In the sixth frieze, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth, the lizard being shown to the left. Similarly, one of the *madanakai* figures, the second figure to the right of the north doorway (Plate VI), is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in the sixth frieze and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. It may be remarked in passing that about sixty-eight figures in this frieze are missing. In the fifth frieze, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of the nude Mōhini along with that of Dakshiṇāmūrti dressed in a check long coat with *kammarband*.

In the third frieze are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jina.

At the sides in front of all the three entrances there are two fine pavilions with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Vishṇu and the lower ones those of Bhairava, Mahishāsuramardini and so forth. These pavilions have a frieze of elephants on the base. Plate XIX gives the front view of the upper pavilion to the left of the east entrance and Plate XX a side view of that to the right. There are likewise three more pavilions on a lower level opposite to the three car-like niches around the *garbha-griha*. These have three friezes—elephants, lions and horsemen—on the base. All the nine lower pavilions have figures inside, though in some cases the original figures have been replaced by modern ones. The left lower pavilion at the east entrance has Bhairava and the right, Durgā; the left pavilion at the south entrance has Tāṇḍavēśvara, which is not the original figure, and the right, Brahmāṇi with three faces and the swan emblem; and the left pavilion at the north entrance has Vishṇu, not the original figure, and the right, Mahishāsuramardini. The one opposite to the south car-like niche has Durgā, that opposite to the west niche Vaishṇavi, and that opposite to the north niche Gaṇapati, not the original figure. Each doorway has at the sides the Hoysaḷa crest, *i.e.*, a figure of Saḷa, the progenitor of the Hoysaḷa family, stabbing a tiger. Plate XX shows one of these figures.

The *navaranga* or central hall appears to have been originally left open as in the Kīrti-Nārāyaṇa temple at Talkāḍ[1] without door-frames and screens. In the latter temple the walls subsequently raised conceal the inscriptions on the sides of several of the pillars. The door-frames of the *navaranga* of the Bēlūr temple are surely of a subsequent period as evidenced by the mutilation of the side pillars and the concealment of the inscriptions on them by the figures on the jambs. This fact is borne out by the inscription Bēlūr 72 which tells us that the door-frames, doors and perforated screens were caused to be made by Ballāḷa II (1173–1220), the grandson of Vishṇuvardhana. The *mukha-maṇṭapa* or hall in front of the Kēśava temple, known as the *bali-maṇṭapa*, is a later structure. It is also called Nāginayaka's

[1] *Mysore Archaeological Report* for 1912, para. 21.

maṇṭapa owing to a chief of that name having built it. It was in existence before 1557, since Bēlūr 28 records a grant in that year for taking the god to the *maṇṭapa*.

The work inside the Kēśava temple is even finer in some respects than that outside. The image of Kēśava, or Vijaya-Nārāyaṇa as it is named in the inscriptions, is a very handsome figure, about 6 feet high with *prabhā* or halo, standing on a pedestal, about 3 feet high, flanked by consorts. It has four hands, the upper two holding a discus and a conch and the lower two, a lotus and a mace. The *prabhā* has the ten *avatāras* or incarnations of Vishṇu sculptured on it. The *sukhanāsi* doorway, flanked by *dvārapālakas* or doorkeepers, is elegantly executed (Plate XXI). Its pediment, with a figure of Lakshmīnārāyaṇa in the centre, shows excellent filigree work. The *makaras* at the sides bear Varuṇa and his consort on the back. The four pillars in the *sukhanāsi* are later additions. According to Bēlūr 52 they were set up in 1381 to support the dilapidated roof by order of the Vijayanagar king Harihara II by his minister Kampaṇṇa. The beam in front of the *sukhanāsi* doorway has sculptured on it the twenty-four *mūrtis* or forms of Vishṇu. The *navaranga* has raised verandas on both sides of the three entrances. The pillars, which are artistically executed, are of three different sizes, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. Plate XXII gives the view of a portion of the *navaranga* with its pillars. Two pillars on the verandas at the sides of the east entrance are shown on Plate XXIII. Two other pillars in the *navaranga* deserve special notice. The well-known Narasimha pillar (Plate XXIV), which apparently used formerly to revolve, is carved with minute figures all round from the top to the bottom. One of the figures, a tiny bull, is known as *kaḍale-basava*, because it is of the size of a seed of the Bengal gram (*kaḍale*). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the *sukhanāsi* doorway, shows marvellous filigree work (Plate XXV). It is carved with a female figure in front and has eight vertical bands with fine scroll work the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishṇu, the

ashṭa-dikpālakas or regents of the eight directions and so forth. There are also lions represented with the faces of other animals. This is perhaps the most beautiful pillar in the temple.

The four central pillars support a large domed ceiling, about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship remarkable for richness of ornamentation and elaboration of details. Plate XXVI shows a portion of it.[1] The lotus bud depending from the top has Brahma, Vishṇu and Śiva sculptured on it and the bottom frieze illustrates scenes from the Rāmāyaṇa. There are four exquisitely carved female *madanakai* figures standing on the capitals of the four central pillars. Of these, three are signed images. The one on the south-east pillar (Plate XXVII) has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. From the inscription on the pedestal of the image on the south-west pillar (Plate XXIII) we learn that it represents dancing Sarasvati. The head ornament of this figure can be moved. The figure on the north-east pillar (Plate XXIX) is shown as dressing the hair and the one on the north-west pillar (Plate XXX) as dancing. The remaining ceilings in the *navaranga* are mostly flat and oblong in shape. Those in front of the entrances have the *ashṭa-dikpālakas* sculptured on three separate panels. One of the ceilings at the east entrance has Narasimha killing Hiraṇyakaśipu in the centre (Plate XXXI), the one corresponding to it at the south, Varāha, and that at the north, Kēśava. It will be noticed that these figures are the same as those carved on the pediments of the respective doorways. The ceilings over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze depicting scenes from the Rāmāyaṇa.

As stated before, eighteen of the bracket or *madanakai* figures around the temple; three *madanakai* figures in the *navaranga* and the Vishṇu figure in the west car-like niche bear inscribed on their pedestals the names of the artists who prepared them. Such labels have also been noticed in the Kēśava temple at Sōmanāthapūr.[2] Among the names of the artists inscribed in the Kēśava

[1] There is a rafter put across the ceiling for swinging the *utsava-vigraha* or processional image of the temple on certain occasions. As this is not only an eye-sore but also a danger to the safety of the ceiling, it has to be removed and some other arrangement made to swing the god.

[2] *The Kēśava Temple at Sōmanāthapūr, page 5.*

temple at Bēlūr may be mentioned Dāsōja, his son Chāvaṇa, Chikka Hampa, Malliyaṇa, Padari Mallōja, Kencha Malliyaṇṇa, Masada and Nāgōja. It is interesting to note that some of the labels give a few details about the sculptors, such as their native places, parentage, characteristic titles and so forth. Dāsōja and his son Chāvaṇa belonged to Baḷḷigrāme, *i.e.*, Beḷgāmi in the Shikārpūr Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors" (*biruda-rūvāri-gondaḷa-baḍiva*) and the latter the title "a Śiva to the Cupids titled sculptors" (*biruda rūvāri-Madana-Mahēśa*). Chāvaṇa is also described as a bee at the lotus feet of the god Dharmēśvara of Baḷḷigrāme and is stated to have done his work at the instance of Kēśavadēva. A second title, "a *bhēruṇḍa* to the *śarabhas* rival sculptors" (*machharipa-rūvāri-śarâbha-bhēruṇḍa*), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamaḷḷa-Dēva's artist, that he prepared some of the images in the *maṇṭapa* or hall of the god Vijaya-Nārāyaṇa built by Hoysaḷa Biṭṭi-Dēva (or Vishṇuvardhana), that he was the son of Inēja and that he had the title "champion over rival sculptors" (*machcharipa-rūvārigaḷa gaṇḍa*). Malliyaṇa calls himself the artist of the mahā-maṇḍalēśvara Tribhuvanamaḷḷa capturer of Taḷakāḍu bhujabaḷa-Vīra-Ganga-Hoysaḷa-Dēva (Vishṇuvardhana), and bore the titles "a tiger among sculptors" (*rūvāri-puli*) and "a thunderbolt to the mountains rival titled sculptors" (*machcharipa-biruda-rūvāri-giri-vajradaṇḍa*). It is stated of Padari Mallōja that he was the son-in-law or sister's son (*aḷiya*) of Vadōja of Nālvatubāḍa and had the title "a pair of large scissors to the necks of titled sculptors" (*biruda-rūvāri-gaḷa-gaṇḍagattari*). Nāgōja is described as the artist of the god Svayambhu-Trikūṭēśvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Kāṭōja and bore the title "? confounder of sculptors" (*rūvāri-jagadaḷa*). Masada was the son of Yallaṇṇa. Two more labels give some details without naming the artists. One of them styles the artist the Viśvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (*biruda-rūvārībha-kaṇṭhīrava*) and "smiter of the crowd of titled sculptors." He belonged to Lokkiguṇḍi. The other label describes the artist as a pupil (*māṇi*) of Tribhuvanamalladēva of the great *agrahāra* (or rent-free village) Bēlūr in the Kuntaḷa country. Another label in which the name of the artist is effaced states that he was the son-in-law

or sister's son of Chaḷōja of Nālvatubāḍa and had the title "smiter of the crowd of titled sculptors." This was also the title of Dāsōja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

Four images bear the signature of Dāsōja, four of his son Chāvaṇa, three of Malliyaṇa, two of Chikka Hampa, and one each of Padari Mallōja, Kencha Malliyaṇṇa, Masada and Nāgōja. The two upper figures on Plate XVI, which are also seen on Plate XII, and the figures on Plates XXVIII and XXIX represent four such signed images; the first figure on Plate XVI, which represents a huntress, and the figure on Plate XXIX being the work of Dāsōja and the second figure on Plate XVI with a monkey pulling at its cloth and the figure on Plate XXVIII, that of his son Chāvaṇa. The figure on Plate XXVII is also a signed image; but the label does not name the artist it merely states that he was a pupil of Tribhuvanamalladēva of Bēhūr in the Kuntaḷa country. The period of all these sculptors is about 1117, the year in which the god was set up in the temple. There are likewise four more signed images in the buildings outside the Kēśava temple, the names of the sculptors being Bhaṇḍāri Madhuvaṇṇa, Madhuvaṇṇa, Bēchama and Gumma Bīraṇa. It is very probable that these artists belong to a later period. Two of these images, Ādhāraśakti and Vēṇugōpāla, executed by Bhaṇḍāri, Madhuvaṇṇa and Madhuvaṇṇa respectively, are exhibited on Plate XXXII.

A few words may now be said about the other temples and buildings in the enclosure. The Kappe-Chennigarāya temple, situated to the south of the Kēśava temple, measures 124′ by 105′ and has two cells with entrances opposite to each (Plate II). The chief cell with the figure of Kappe-Chennigarāya has a *sukhanāsi* and faces east, while the other with a figure of Vēṇugōpāla faces north. Plate XXXIII gives the east view of the temple. The *sukhanāsi* doorway (Plate XXXIV) is well executed and its pediment, like that of the same doorway in the Kēśava temple, has a figure of Lakshmīnārāyaṇa flanked by *makaras*. Here, however, Varuṇa is represented as seated under a canopy leaning against the *makara* and not as riding it as there. The pediment of the doorway of the other cell has a figure of Narasimha killing Hiraṇyakaśipu flanked on either side by a *makara*, a Vishṇu figure and an elephant. The niches at the sides of the *sukhanāsi* doorway enshrine figures of Lakshmīnārāyaṇa, while those at the sides of the other cell have figures

of Sarasvati and Gaṇapati. Opposite to the Sarasvati niche is another with a figure of Mahishāsuramardini (Plate XXXV). The ceilings are elegantly carved. Two of them are shown on Plates XXXVI and XXXVII. The four central pillars of the *navaranga* had once four *madanakai* figures each on their capitals, but now there are only three left. As in the Kēsava temple there are raised verandas on both sides of the entrances. The outer walls have no sculptures. There are three niches in the three directions around the *garbha-griha* of the chief cell. The god Kappe-Chennigarāya is so named because according to tradition there was found in a cavity near the navel of the image a *kappe* or frog. Chennigarāya is a popular name of Chenna-Kēśava or the beautiful Kēsava. The following is the tradition referred to above;—

Kaidāḷa, a village in the Tumkūr Taluk, which formerly bore the name of Krīḍāpura and was the capital of a state, was the native place of the famous architect and sculptor Jakaṇāchāri. His career began while Nṛipa-Rāya was ruling in Krīḍāpura. He then left his native place and, entering the service of various courts, produced the works by which his fame is to this day upheld. After his departure, a son, Ḍankaṇāchāri, was born to him, who when grown up, set out in search of his father, neither having ever seen the other. At Bēlūr the young man found the Kēśava temple in course of erection and remarked that the image of Chennigarāya had a blemish. As this would be a bar to the image being made an object of worship, the sculptor, who was no other than Jakaṇāchāri himself, hastily vowed to cut off his right hand if any defect could be found in an image he had carved. To test the matter the figure was covered with sandal paste, which dried on every part except around the navel. In this on examination was found a cavity the son had detected, containing a frog and some sand and water. Mortified at the result, Jakaṇāchāri cut off his right hand, and enquiries as to who his critic was, led to the unexpected discovery of their mutual relationship. Subsequently Jakaṇāchāri was directed in a vision to dedicate a temple to the god Kēśava in Krīḍāpura, his native place. Thither he accordingly returned, and no sooner was the temple completed than his right hand was restored. In commemoration of this incident the place has ever since been called *Kaidaḷa*, the restored hand.

On a pillar of the *mahādvāra* or outer gate of the Kēśava temple at Kaidāḷa is a figure, about 1½ feet high, standing with folded hands wearing

an *uttarīyam* or upper cloth and armed with a dagger, which is said to represent Jakaṇāchāri who built the temple. But this tradition does not appear to be worthy of credence. The existence of a sculptor named Jakaṇāchāri, who is supposed to have built all the artistic structures of different periods in Mysore and elsewhere, is itself doubtful, seeing that no such name has been met with in any of the ornate buildings so far examined, though the names of numerous other sculptors have been noticed. Further, the expression Kaidaḷa does not by any means convey the sense "a restored hand" in Kannaḍa, though both the words *kai* and *taḷa* mean "a hand". Again, the name of the village being Kaidāḷa with a long *a*, the supposed meaning of Kaidaḷa, even if correct, cannot be attached to it. It is very likely that the figure on the pillar, referred to above, represents a chief who caused the temple or the *mahādvāra* to be erected.

An inscription newly discovered on the pedestal of the image of Kappe-Chennigarāya, which consists of an *anushṭubh* verse, states that the image was set up by Śāntale, the seinor queen of Vishṇuvardhana. The incomplete inscription Bēlūr 16 on the wall to the left of the north entrance of the Kappe-Chennigarāya temple, which is similar in contents, as far as it goes, to Bēlūr 58 and 71 recording the consecration of the image of Kēśava (Vijaya-Nārāyaṇa), and which ends with the praises of queen Śāntala-Dēvi, was evidently intended to record the consecration of Kappe-Chennigarāya. Opposite to this temple, near the Elephant's Gate stands a stone slab carved with a male and a female figure standing side by side with folded hands under an ornamental canopy (Plate XXXVIII). The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with an *uttarīyan* thrown over it. It also wears large earrings with four? diamonds in each. The female figure is also richly dressed and ornamented. Unfortunately, the faces of the figures are injured, though the other parts are intact. It is highly probable that the figures represent Vishṇuvardhana and his queen Śāntale, who set up respectively the gods Vijaya-Nārāyaṇa and Kappe-Chennigarāya. The Vīra-Nārāyaṇa temple to the west of the Kēśava temple is a small neat building measuring 70′ by 56′. It consists of a *garbha-griha*, a *sukhanāsi* and a *navaranga*, and has a row of large images on the outer walls. Plate XXXIX gives the east

view of the temple. The number of large images is 59, of which 36 are female. The deities represented are Vishṇu, Śiva, Brahma, Pārvati, Sarasvati and Bhairava. The sculptures on the north wall representing Bhīma's fight with Bhagadatta and his elephant are very well executed. The west wall shows a peculiar standing figure with three crowned heads. It is richly ornamented and holds a discus and a conch in the upper hands, the other hands being broken. It does not seem to represent Dattātrēya. The inscription Bēlūr 58, of 1117, registers grants for the three gods Vijaya-Nārāyaṇa, Chenna-Kēśava or Chennigarāya and Lakshmīnārāyaṇa. It is probable that the third god is identical with the image in this temple, though it is now known as the Vīra-Nārāyaṇa temple. It will thus be seen that the three temples—the Kēśava, the Kappe-Chennigarāya and the Vīra-Nārāyaṇa—belong to about the same period.

The *garbha-griha*, surmounted by a tower, of the temple of the goddess Sōmanāyaki situated to the south-west of the Kēśava temple is also popularly assigned to the same period (Plate I, left end). The front portion of this temple is said to be a later structure built by a member of the Daḷavāyi family of Kaḷale. The tower of the Kēśava temple, which is no longer in existence, was, it is said, exactly like that of the Sōmanāyaki temple, only much larger in size. According to Fergusson the upper part of the tower was anomalous[1]. But this anomaly can easily be accounted for by the vicissitudes through which the original tower had passed. From Bēlūr 24 we learn that the wood work of the tower having rotted and fallen, it was repaired in 1298 by order of the great minister Khaṇḍeyarāya Sōmeya-daṇṇāyaka. The temple suffered injury at the time of the Muhammadan invasion in 1310, and is said to have been shut up till the time of the Vijayanagar king Harihara II (1377-1404). Bēlūr 63 tells us that in 1387 the tower was repaired and a gold *kalaśa* or finial fixed on it when Muddapa was the minister of Harihara II. According to Bēlūr 64 and 65, the same work was done again in 1736 during the rule of the Mysore king Kṛishṇa-Rāja and the minister Nanja-Rāja, and once again in 1774 when the Mysore king Chāma-Rāja and Navāb Bahadar Haider Ali ruled the earth. With so many vicissitudes it is no wonder that the style of the tower was incongruous. It has been a frequent source of trouble since, and been rebuilt, but has now disappeared altogether.

[1] *History of Indian and Eastern Architecture* I, 440.

The temple of the goddess Āṇḍāḷ, situated to the north-west of the Kēśava temple, has a row of large images on the outer walls (Plate XL). The basement and the top have also here and there friezes of elephants, scroll work and Purāṇic scenes. The structure has the appearance of having been built with the materials belonging to some ruined temple of an earlier period. The number of large images on the outer walls is 31, of which 19 are female. The canopies over the figures, which differ from one another, show elegant workmanship. Besides the usual deities, Lakshmi and Mōhini are also represented here. Two of the figures on the south wall are signed images executed by Bēchama and Madhuvaṇṇa. The handiwork of Madhuvaṇṇa, which is a figure of Vēṇugōpāla, is shown on Plate XXXII. Plate XLI shows a fine figure of Lakshmīnārāyaṇa flanked by female chauri-bearers on the same wall.

Other temples in the enclosure are those of Jīyar, the Āḻvārs, Narasimha and Rāma, situated in a line to the east of the Kappe-Chennigarāya temple, and those of Dēśikar, Kṛishṇa, Bhāshyakāra or Rāmānujāchārya and Ānjanēya to the east of the Āṇḍāḷ temple. Several of these are later additions. Jīyar, also known as Varavara-muni and Maṇavāḷa-māmuni, was a Śrīvaishṇava teacher and author who flourished in the 14th and 15th centuries. On the south wall of the Jīyar temple is a figure of Ādhāraśakti executed by Bhaṇḍāri Madhuvaṇṇa, which is shown on Plate XXXII. The Āḻvārs are Śrīvaishṇava saints who composed Tamil hymns in praise of Vishṇu known as the *Nālāyira-prabandham* consisting of nearly four thousand stanzas. On the basement of the temple of the Āḻvārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa. Dēśikar, also known as Vēdāntāchārya, was a Śrīvaishṇava teacher and author who lived in the 13th and 14th centuries.

Of the remaining structures in the enclosure, the building in the north-west corner was, according to Bēlūr 20, erected in 1180 by Ballāḷa II to serve as a *koṭṭāra* or granary. We also learn from Bēlūr 2 and 72 that he built the fine pond known as Vāsudēva-sarōvara situated in the north-east corner. At the entance to this pond are two elephants at the sides, and two pavilions to the north and south. The *maṇṭapa* to the south of the Vīra-Nārāyaṇa temple is known as the Vāhana-maṇṭapa, because the temple vehicles (*vāhanas*) are kept there. One of its pillars bears an inscription,

Bēlūr 18, recording a grant in 1292 by the Hoysaḷa king Ballāḷa III, but as the grant relates to a Śiva temple in some other place it is doubtful if the *maṇṭapa* is of this period. The *maṇṭapa* to the south-east of the Kēśava temple, known as the Suvarṇa-maṇṭapa or Kalyāṇa-maṇṭapa, which has a figure of Sugrīva in it, is said to have been built by the Mysore king Kaṇṭhīrava-Narasa-Rāja-Oḍeyar (1638-1659). The building to the south of the north outer gate is the *ugrāṇa* or storehouse and the one adjacent to it, the *pākaśāle* or kitchen. Both have a fine ceiling in front (Plates XLII and XLIII). Bēlūr 72 attributes the erection of the kitchen, as also of the enclosing wall, to Ballāḷa II. Attached to the south of the kitchen is the *yāgaśāle* or the place for offering oblations in the fire, which, according to Bēlūr 13, was built in 1484 by Lakkhaṇṇa-nāyaka, son of Madhuvarasa-nāyaka of Muttagadahāḷu. It is probable that Ballāḷa II who built the enclosing wall (Bēlūr 72) may have also built a *gōpura* or large tower over the north outer gate. At any rate there was a *gōpura* to the temple before 1397, since we learn from Bēlūr 3 that the former *gōpura* having been dismantled and burnt by Ganga-Sālār, the Turuka of Kalburga, the present one was rebuilt with seven storeys in that year by Guṇḍa-daṇḍādhipa, the minister of the Vijayanagar king Harihara II. According to the inscriptions the affairs of the Kēśava temple were managed by a committee of 88 Śrīvaishṇavas. The annual festival of the god Kēśava takes place in April, and it is worthy of note that for three days during the festival the Panchamas have the privilege of entering the courtyard of the temple to pay homage to the god. They also present to the god a pair of large leather sandals once in two or three years. These are kept in the temple and are supposed to be used by the god. When they are worn out, the Panchamas, to whom the fact is revealed in a dream, prepare new ones with great devotion and ceremonial purity and offer them to the god. The other temples in the State which the Panchamas are allowed to enter during the annual festival are the Nārāyaṇasvāmi temple at Mēlkōṭe in the Seringapatam Taluk and the Ranganāthasvāmi temple on the Biḷigirirangan Hills in the Yeḷandūr Taluk. They likewise present sandals to the gods in these places.

We may now proceed to say a few words about the inscriptions relating to the temple. Several of them have already been briefly referred to. The most important of these epigraphs is Bēlūr 58, which records the consecration

of the temple in 1117 by Vishṇuvardhana (Plate XLIV.) It is a long inscription of 85 lines consisting of Sanskrit and Kannaḍa stanzas and Kannaḍa prose passages which are almost wholly made up of Sanskrit words. After an invocatory verse in praise of Kēśava and Śiva, the epigraph proceeds to give the usual account of the rise of the Yadu race and the Hoysaḷas and their genealogy down to Vishṇuvardhana who is praised at considerable length. Of Vinayāditya it is stated [1] that when he set forth for war the Konkaṇigas, saying "the water of his sword will drown us," scattered pell-mell in every direction and that the hill chiefs, dreading his valour, came and placed their heads at his lotus feet. His queen was Keḷeyabbe. Their son was Ereganga. The celebrated Dhārā, the chief city of the valiant Māḷava kings, which Bhōja by victory over hostile kings had enlarged, he took as if the preliminary sip (*āpōśana*) before feasting on the dominions of his enemies. He also burnt Bhōja's principal fortresses. The burning of Baḷeya-paṭṭaṇa on the sea-shore by the flames of Ereganga's anger, recalled to mind the appearance of the waves of the sea when consumed by Rāma's fiery arrow. His queen was Ēchala-Dēvi. They had three sons—Bāllāḷa, Vishṇu and Uḍayāditya. Breaking with their swords the pride of Pāṇḍya, who opposed them with arrogance, Vishṇu and Ballāḷa seized the goddess of his sovereignty. In Dōrasamudra they defeated the army of Jagadēva and captured his treasury. His god being Mahēśa, his wife the goddess of Victory, the group of his dependants the whole earth, his relations by marriage his equals—the world-renowned Ballāḷa was truly great.

Victorious is Vishṇu-Dēva, enjoyer of learned discourses in the assembly of clever scholars, a student of the Bharata-śāstra, a favorite of the goddess of Victory and a constant worshipper of Purushōttama. First taking into his arms the goddess of the Poysaḷa kingdom, he brought all the points of the compass under his command, and capturing Taḷakāḍu, became the first to the Ganga kingdom. He burnt the chief city of the Gangas. In order that Rājēndra-Chōḷa, disgusted at the water of the Kāvēri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishṇu by the power of his arm made the hostile army drown in the stream of the river, and caused his own valour to shine forth. Then follow long

[1] In what follows only important facts are noticed, mere laudations being omitted.

strings of epithets applied to Vishṇuvardhana, his queen Śāntala-Dēvi, the Kēśava temple and the god Kēśava.

When the mahā-maṇḍalēśvara who has acquired the band of five great instruments, lord of the excellent city of Dvārāvati, the foundation pillar of the palace kingly *dharma* adorned with the finial the Yadu race, obtainer of boons from Vāsantikādēvi, delighter in bowing to the lotus feet of Mukunda, (and with numerous other epithets, among which are), proficient in the art of poetry music logic grammar the Vēdas and the Purāṇas, lord of Gaṇḍagiri, an untimely thunderbolt in splitting the rock Pāṇḍya, terrifier of the Tuḷu king, a Bhairava in destroying the army of Jagaddēva, a lion to the elephant Sōmeśvara, displayer of his valour before Māṇikyadēvi of the Chakrakūṭa throne, destroyer of the pride of Adiyama, a gale in overturning the tree Narasimhabrahma, gratifier of the *yōginis* or female spirits with draughts of blood out of the skull-cup of Kaḷapāḷa, a Garuḍa to the serpent Chengiri, king of the hill chiefs, a fierce elephant in destroying the garden Irungōḷa, a Vainya in shaking with his bow the mountain Chengiri Permāḷa, establisher with his army of Paṭṭi-Permāḷa, capturer of Taḷavanapura (Talkāḍ) the Kongu country Noḷambavāḍi Nīla-parvata and Kōḷāḷapura, attacker of Kovatūr Teriyūr Vallūr Nangalipura Ghaṭṭakapāṭa and Kānchīpura, builder of the wonderful Vijaya-Nārāyaṇa temple with the wealth acquired by the strength of his arm, bearer of the tiger crest, lord of Vēdaparvata sanctified by the penance of Brahma, champion over the Malapas, a swan sporting in the gardens on the banks of the Kāvēri, a victorious Nārāyaṇa, the illustrious Tribhuvanamalla-bhujabaḷa-Vīra-Ganga-Vishṇuvardhana-Poysaḷa-Dēva was protecting by the power of his arm a dominion bounded on the east by Nangali, on the south by Kongu Chēram and Anamale, on the west by Bārakanūr in Konkaṇa, and on the north by Sāvimale—

And when, in company with the senior queen, (with many epithets, among which are), a Kamale born in the milk-ocean of Balipura, obtainer of boons from the god Dharmēśvara, builder of the Rāmeśvara temple at Īśapura, a moon in increasing the volume of the ocean of affection in the heart of Vishṇuvardhana, rejoicer in bowing to the lotus feet of Pārvati, proficient in all arts, an earnest student of the Bharatāgama, a crest-jewel in dancing, a jewel of protection to all faiths, a Sarasvati in singing, a rutting elephant to co-wives, the crowned consort Śāntala-Dēvi,——Vishṇuvardhana-Poy-

saḷa-Dēva was in his residence in the great city of Vēlāpura, ruling the kingdom in peace and wisdom—

He set up with great devotion in a fine lofty temple, which was characterised by all the marks of auspiciousness and adorned with female stone figures, rows of lions and elephants, towers and banners, (with many more epithets conveying a double meaning), the god Vijaya-Nārāyaṇa (described with a number of epithets), and, on Vaḍḍavāra the fifth lunar day of the bright fortnight of Chaitra in the year Hēmaḷambi corresponding to the Śaka year 1039, in order to provide for the daily and occasional enjoyments and the offerings at the three times of the gods Vijaya-Nārāyaṇa, Chenna-Kēśava and Lakshmī-Nārāyaṇa, and for the livelihood of the temple servants (specified), granted a number of villages (named). It was ordered by the eleventh incarnation, Vishṇuvardhana-Hoysaḷa-Dēva, that the surplus after meeting the expenditure and the income from devotees should be devoted to temple repairs.

Of the remaining inscriptions relating to the temple, the one on the pedestal of Vijaya-Nārāyaṇa or Kēśava states that the victorious king Vishṇu, protector of the whole earth, caused to be made the image of Vijaya- Nārāyaṇa, the god of gods; while the one on the pedestal of Kappe-Chennigarāya tells us that the setting up of the god Chenna-Kēśava, bringing peace to all the creatures of the world, was carried out by Śāntala-Dēvi, the queen and crowned consort of Vishṇu. Two records, Bēlūr 15 and 25, refer themselves to the reign of Nārasimha I, son of Vishṇuvardhana. The former, which is mostly defaced, seems to register a grant for the god Vijaya-Nārāyaṇa. The latter, dated 1173, records a grant of land by the *mahā-pasāyita* (master of the robes) Śrīvaishṇava-Tirumale to provide for offerings of rice for the god Narasimha enshrined in the ugly structure attached to the outer wall of the Kēśava temple in the south-west, and for food to the Śrīvaishṇavas from other places. Of the reign of Ballāḷa II, son of Nārasimha I, there are four inscriptions—Bēlūr 2, 20, 59 and 72. Of these, Bēlūr 59, which appears to be the earliest, being dated in 1174, states that the king remitted all the petty taxes in the twelve villages and their hamlets belonging to the god Vijaya-Nārāyaṇa, and that, for the performance of prayers, sacrifices, daily service and recitations of the Vēdas in the Kēśava temple, he granted certain villages (named) to the 120 *bhaṭṭas* of

Kēśavapura, the 21 of Śubhapura and the 30 Śrīvaishṇava *sthānikas* of Bēlūr. He also gave a village for the supply of milk to the god. Bēlūr 20, dated 1180, records that he erected a *koṭṭāra* or granary for the temple, giving it the name of Yakshēśa-bhaṇḍāra, and Bēlūr 2 tells us that he had a pond made for the god Vijaya-Nārāyaṇa and named it the Vāsudēva-sarōvara. Lastly, Bēlūr 72 informs us that he caused to be made of stone for Vijaya-Nārāyaṇa pierced windows, secure door-frames, kitchen, granary, ramparts and the Vāsudēva pond. It also refers to his capture of the fortress of Uchchangi. There is only one record of the reign of Nārasimha III, son of Sōmēśvara, namely, Bēlūr 73, which registers the grant of the village Bikkigōḍu for the god Chenna-Kēśava of Bēlūr. Ten epigraphs, most of which are dated 1298, fall into the reign of Ballāḷa III, though he is not named in them. Of these, Bēlūr 24 says that by order of the great minister Sōmeya-daṇṇāyaka the wood work in the tower of the Kēśava temple, which had rotted, broken and fallen, was strengthened and all the fallen bricks restored by the officer Ranganṇa, and Bēlūr 66 tells us that the same minister, in order to provide for plantains, garlands and certain festivals (specified) for the god Kēśava, and for the feeding of ascetics and pilgrims, had funds deposited with the Śrīvaishṇavas of the temple with the condition that all these works of merit should be carried on from the accrued interest, and caused these grants to be inscribed on the west wall of the south entrance. The wall referred to has engraved on it eight inscriptions giving details of the grants and the expenditure to be incurred in connection with the several items.

There are nearly twenty records belonging to the Vijayanagar period. Five of them, namely, Bēlūr 3, 52, 61, 62 and 63, refer themselves to the reign of Harihara II. The earliest of these, Bēlūr 52, dated 1381, states that by order of the king the great minister Kampaṇṇa repaired the dilapidated roof of the *sukhanāsi* of the Kēśava temple by setting up four pillars as props. Bēlūr 63 tells us that, during the time of the minister Muddapa, Malagarasa of the famous Kāśmīra family adorned the Kēśava temple with a golden *kalaśa* or finial in 1387. Bēlūr 61 and 62, found on two lamp-stands of bell-metal, state that the lamp-stands were presented to the temple in 1395 by Guṇḍapa-daṇṇāyaka, the house minister of the king. The men who prepared them were Kāḷōja and Anakōja, sons of the brazier

Mārāḷa-Mindōja of Paṭaṇa. The fifth inscription, Bēlūr 3, which appears to be dated 1397, opens with a number of verses in praise of the god Kēśava and after giving briefly the pedigree of Harihara II goes on to give a long account of the valour and exploits of his minister Guṇḍa-daṇḍādhipa. We are then told that by order of the king this minister restored the grants which Vishṇuvardhana had made for the god Kēśava, his family deity, and which had by lapse of time been greatly reduced; laid down rules for the performance of all the services (67 specified) formerly ordained by Vishṇuvardhana; and rebuilding with seven storeys the *gōpura* or great tower over the outer gate, which Ganga-Sālār, the Turuka of Kallubarage, had dismantled and burnt, set up on its summit a golden *kalaśa*. Then follow several verses in praise of the *gōpura*. Bēlūr 56, an inscription referring itself to the reign of Bukka II, records the gift in 1405 of a white conch-shell ornamented with gold for the god Kēśava by the king's house minister Heggappa and Mallarasa. Bēlūr 14, an inscription of the time of Dēva-Rāya I, dated 1414, records that his great minister Baiche-daṇṇāyaka caused to be erected a lamp-pillar (see Plate I) for the Kṛittikā festival of lights and a swing for the swinging festival of the god Kēśava. Three records, Bēlūr 11, 13 and 70, all dated in 1484, relate to a chief named Lakkhaṇṇa-nāyaka, who was the son of Madhuvarasa-nāyaka of Muttagadahāḷu. Bēlūr 13 records the erection of the *yāgaśāle* in the Kēśava temple and the other two, grants by him to provide for certain festivals of the god. There are two epigraphs, Bēlūr 57 and 78, of the reign of Kṛishṇa-Dēva-Rāya. The former, dated 1518, registers a grant for the god by Singappa-nāyaka for the merit of the king; while the latter, dated 1524, records that Basavappa-Nāyaka, a servant of the king, constructed a pond for the floating festival of the god Kēśava, the family deity of the king, and a Vasanta-maṇṭapa, for the spiritual welfare of his parents, and made a grant of two villages (named) to provide for the expenses of the festival. Bēlūr 4, dated 1548, tells us that during the rule of Sadāśiva-Rāya Chikka-Singapa-Nāyaka granted a village to provide for the car festival of the god Kēśava, the family deity of the king. Bēlūr 1 and 12 are records of the reign of Śrī-Ranga-Rāya I: the former, dated 1578, tells us that....yana-rāja granted a village to provide for the daily offerings and those on the monthly and yearly birthdays of Rāmānujāchārya, the servant of the feet of

the god Kēśava, in order that merit might accrue to the king, Venkaṭādri-Nāyaka and his own parents; while the latter, dated 1580, records the erection of a *maṇṭapa* of 15 *ankaṇas* near the Elephant's Gate for swinging the god Kēśava during the spring festival by the Bēlūr chief Venkaṭādri-Nāyaka, son of Eṟa-Kṛishṇapa-Nāyaka. From Bēlūr 7, of 1566, we learn that the same chief built the Garuḍa shrine in front of Nāgināyaka's maṇṭapa.

Of the records that remain to be noticed, Bēlūr 23, dated 1579, states that the stone cot kept in the Kalyāṇa-maṇṭapa was presented to the temple by Honnājiyamma, daughter of Raghunāthaya and Peddājiyamma; Bēlūr 30, dated 1588, records the erection of the structure enshrining Ranganātha, attached to the outer wall of the Kēśava temple in the north-east, by Tiruvengaḷaya for the spiritual welfare of Raghunāthaya and his consort Peddamma; Bēlūr 22, of 1626, records the construction of a veranda of 26 *ankaṇas* in the north of the temple enclosure by Mūrtiyappa-Nāyaka and Puṭṭaṇṇa-Nāyaka, servants of Kṛishṇappa-Nāyaka's son Venkaṭādri-Nāyaka, in order that merit might accrue to their parents; and Bēlūr 8, dated 1696, tells us that Kēśava-rāya, son of Chenniga-rāya, caused the *balipīṭha* (or stone pedestal on which the oblations are offered) in Nāgināyaka's maṇṭapa to be erected according to the rules of the Pancharātra. Three inscriptions relate to the kings of Mysore. One of them, Bēlūr 29, dated 1717, refers itself to the reign of Kṛishṇa-Rāja-Oḍeyar I and records the construction of a pond and a *maṇṭapa* in front of the temple for the spring water-festival of the god by Kappayya, son of Nanjappayya, and a money grant by him for the expenses of the festival; another, Bēlūr 64, of 1736, states that during the rule of Kṛishṇa-Rāja (II) and the minister Nanja-Rāja a chief named Venkaṭa had a *kalaśa* fixed on the tower of the Kēśava temple; and the third, Bēlūr 65, dated 1774, tells us that the same work was done once again by Nanjayārya during the rule of Chāma-Rāja (VIII) and Navāb Bahadar Haidar Ali. We may also notice here the inscriptions on some of the temple jewels and vessels. A gold hand belonging to the temple of the goddess bears an inscription stating that it was presented by the Mysore king Kṛishṇa-Rāja-Oḍeyar I in 1713. From the inscriptions on a silver pitcher and a gold cup in the temple we learn that they were presents from Rangaiya of Aigūr, a servant of Kṛishṇa-Rāja-Oḍeyar

III of Mysore, in 1829 and 1830 respectively. A gold necklace set with precious stones was, as indicated by the inscription on it, a gift from Nanjammaṇṇi, wife of Kṛishṇe-arasu, in about 1840.

Some of the inscriptions noticed above and extracts from some of the longer ones are given in the Appendix at the end.

At a short distance to the west of Bēlūr is situated the Śankarēśvara temple (Plate XLV), a Hoysaḷa structure, consisting of a *garbha-griha* or adytum, a *sukhanāsi* or vestibule and a Nandi-maṇṭapa. The *navaranga* or middle hall is gone, only the base being left. The *garbha-griha* is surmounted by a stone tower. The *sukhanāsi* doorway is well executed. It has perforated screens at the sides and a well carved pediment with Tāṇḍavēśvara in the centre, flanked by *makaras*. The *garbha-griha* and *sukhanāsi* have flat ceilings carved with lotuses. There is also a good figure of Tāṇḍavēśvara in front of the embankment over the *sukhanāsi*. The outer walls have single and double pilasters surmounted by miniature turrets. To the north of the temple is a small plain shrine of the goddess.

Fergusson makes the following remarks[1] in connection with the Bēlūr temple :—

"There are many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Bēlur and Halebid surpass even these for freedom of handling and richness of fancy.

Belur temple.—The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

Andal shrine.—Its ornaments are sculptures taken from some earlier temple which has been ruined. These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district,

[1] *Architecture in Dharwar and Mysore*, 44, 48, and 49.

but the canopies over them are characterised by singular elegance of detail and beauty of design".

In his *History of Indian and Eastern Architecture*[1], which contains a woodcut of one of the perforated screens of the Bēlūr temple, he says:—

"It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The following woodcut will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and th e deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste.

The sculptures of the base of the vimana are as elaborate as those of the porch, in some places more so. The upper part of the tower is anomalous. It may be that it has been repaired till it has assumed its present discordant appearance".

In Workman's *Through Town and Jungle* (page 85), which contains a few views of the same temple, these remarks occur:—

"The Belur temple stands in a court which is entered through a profusely decorated gopura. It has several pavilions, but the chief attraction is the large and elegant porch with stone windows cut like those at Somanathpur in many patterns but more elaborate. These windows are extremely ornamental and perfectly adapted to this style of architecture".

[1] I, 439-440.

G.R.S. 28]

(47)

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2

Diary No. of letter replied to 21105

Proceedings of the Government of His Highness the Maharaja of Mysore

GENERAL AND REVENUE SECRETARIAT.

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Date of issue 4/9

Signed by M Rao. 4/9

READ—

Paragraph (2) of G.O. no G 10046/4-305-16-4 dated 22nd January 1917 directing the submission by Govt of the monographs to be issued after the Archl dept they are ready before publishing them under Govt authority

ORDER THEREON.—No.

2) Letter no 261 dated 18th June 1919, from the Dir of Archaeological Research in Mysore forwarding two copies of the monographs on the Kesava temple at Belur and the Lakshmidevi temple at Doddagaddavalli for the approval of Govt before publication

S.T. over.

SUBJECT.

Approves the publication of certain monographs under &c.

order. 5662

~~Sanction~~ is accorded to the publication
~~Approved~~ of the two monographs referred
to above under the authority
vide
3018.

For chief secy to govt.

Do Hy 27/8/19

The Director of Arch: Researches with a
copy each of the monographs.